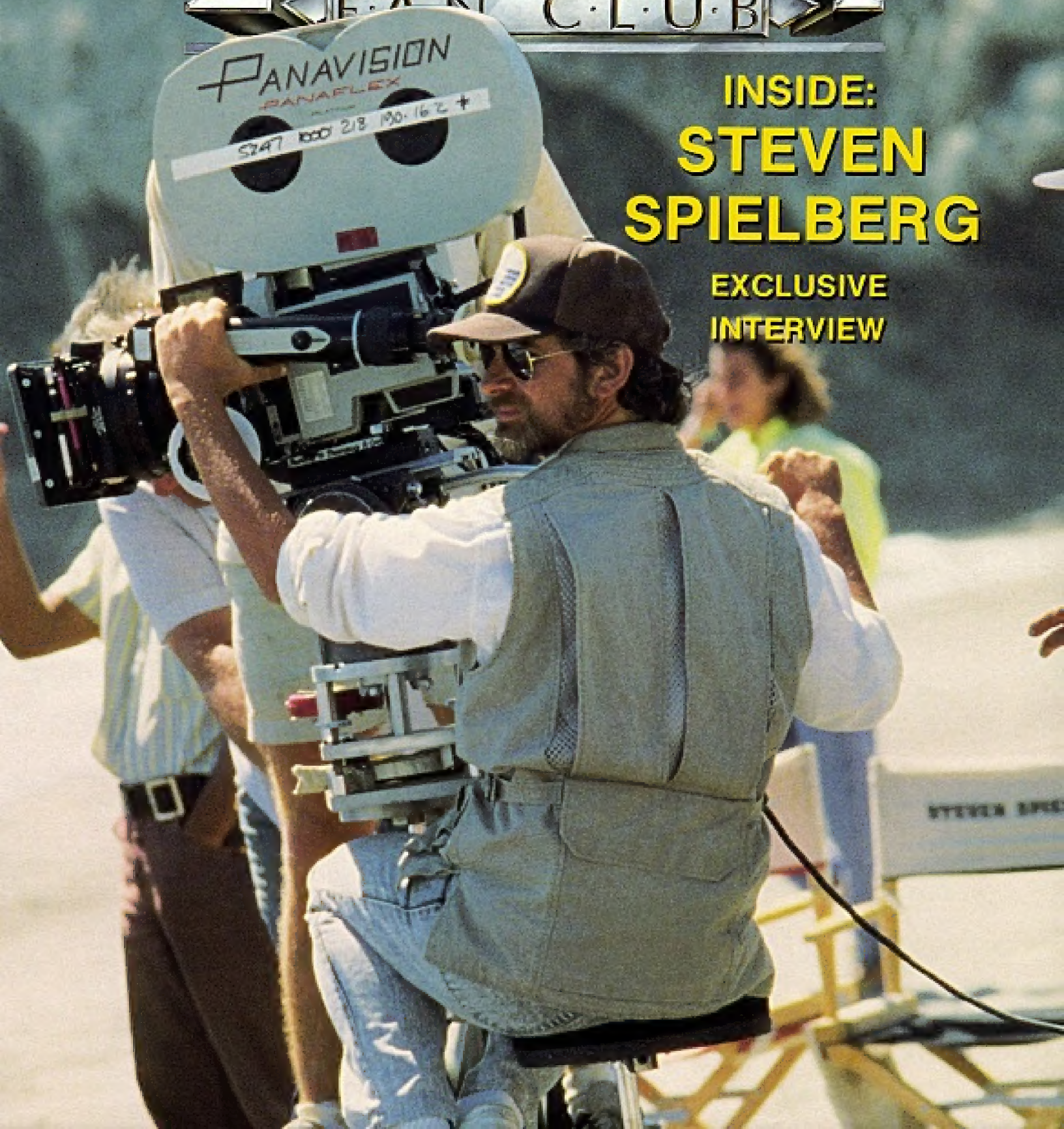


# LUCASFILM

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## INSIDE: STEVEN SPIELBERG

EXCLUSIVE  
INTERVIEW





# THE FAN FORUM



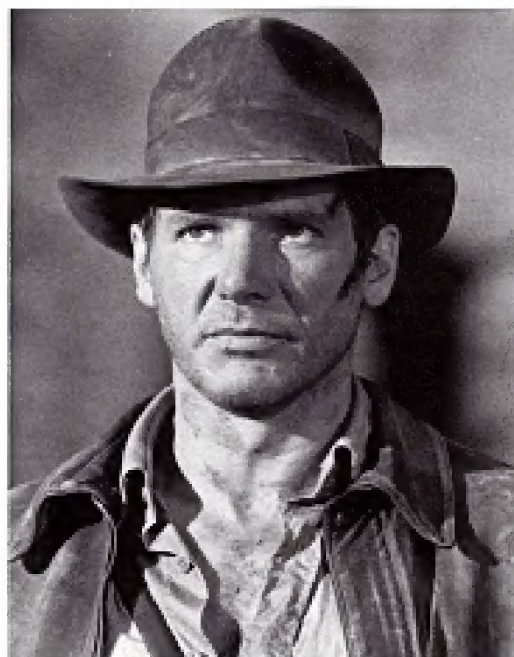
## Indiana Jones Lives!

...I have seen *Indiana Jones and the Last Crusade* five times since its premiere in May and am looking forward to seeing it many more times. The big three, George Lucas, Steven Spielberg and Harrison Ford, have come up with another spectacular episode in this newest adventure of the famous archeologist. I love it every bit as much as the first two. Both Harrison Ford and Sean Connery worked with and off of each other to bring about a side of Indiana that we had never thought about before and it makes the latest adventure very special. It makes me sad, though, to think this is the last episode that will be made. This is the type of movie of which people never grow tired of. I thank you for the many movies that you have given us of such high caliber and am looking forward to many other great Lucasfilm productions.

Lilly Laignel  
Phoenix, AZ

...Thank you for the interesting Harrison Ford interview in issue #7. I also enjoyed the *Inside ILM* article explaining *The Last Crusade* special effects. I would like to see an interview with John Williams in a future issue if that is possible. His music in the *Star Wars* trilogy and the *Indiana Jones* films, is very enjoyable.

I saw *Indiana Jones and the Last Crusade* and I think it is a great film. Harrison Ford and Sean Connery are great as Indy and Henry Jones. I had a lot of fun. My compliments to the script writer. I liked the line where Indiana says, "Go into the fireplace." I realized that was a play on words since the whole place was on fire! I enjoyed the humor, the story, the directing, and the cinematography. I also liked the special effects and the acting. River Phoenix's performance as a young Indy was very good. Did kids really wear their hair like that in 1912? I liked how Indiana's secrets are revealed in the opening scenes. I always wondered how Indy got that scar on his chin! The only real criticism I have about the film is that the Marion Raven-



wood relationship is never mentioned. What happened to her after the Lost Ark escapades? The last time we saw her she was buying Indy a drink. Other than that small, insignificant thing this film is one of the best movies I've seen. I can't wait to see what Lucasfilm will come up with next.

Craig Lewis  
Rosendale, NY

...I would like to congratulate everyone at Lucasfilm for their latest mega-blockbuster, *Indiana Jones and the Last Crusade*. It was definitely worth the five year wait! I would also like to commend the crew of The Lucasfilm Fan Club for their timing on fan club magazine #7! Getting to see *Indy III* and to read an entire issue of the fan club magazine dedicated to it in the same month, was awesome! At the end of *Indy III*, when Professor Jones discloses Junior's namesake (the Jones' dog Indiana), I suddenly remembered that in George Lucas' biography *Skywalking*, he mentioned that his inspiration for the name of Indiana Jones was his real-life dog Indiana. Pretty sly, George!

Ted Stanley  
Isla Vista, CA

...I have just seen, only for the second time, *Indiana Jones and the Last Crusade*. It has to be the most amazing film that has come out in a long time. I was constantly amazed from the beginning to the end. It had an incredible blend of action and humor and everything else. I've seen less humor in most comedies and the terrific action shocked me throughout the entire film and the fascinating story left me with a sense of awe. And I can't forget the excellent cast, I've always felt that Harrison Ford was the perfect Indiana Jones and I think that there couldn't have been anyone more perfect than Sean Connery to play his dad. Even River Phoenix was good. I also have to mention the other fantastic performers in this film: Denholm Elliott, John Rhys-Davies, Alison Doody and Julian Glover. Also, at the moment I'm writing this letter I'm listening to the beautiful soundtrack from this extraordinary movie.

I have waited a long time for this third *Indiana Jones* film to arrive, which has, in only its first

week, shattered many records. I will continue to wait for more Lucasfilm projects, as well as more *Star Wars* movies. I only have one more thing to say: long live George Lucas, Indiana Jones, Luke Skywalker and The Lucasfilm Fan Club!

Mark Younce  
Pasco, WA

...I love reading your magazines! I thought *Willow*, *Tucker* and *Indiana Jones and the Last Crusade* were all extraordinary, each in its own way. The *Inside ILM* article from issue #7 explained the special effect I had wondered about the most. It looked totally realistic! I always enjoy the latest previews and interviews in all the Lucasfilm magazines. In all three of Lucasfilm's newest releases, we saw examples of first class acting. I think both *Willow* and *Indy III* have great stunts and special effects and I was amazed at how many wonderful safety features the *Tucker* car had that modern automobiles still aren't equipped with today. Congratulations to Lucasfilm for these last three films and to the Lucasfilm Fan Club for a fantastic magazine! I can't wait to see the next *Star Wars* film!

David Robertson  
Tuscaloosa, AL

...I just saw *Indiana Jones and the Last Crusade* on its opening day! It was well worth the six dollars I paid to get in. This movie has everything. Far off locations, mystical treasures, awesome action sequences, humor, great characters, high adventure and best of all, a believable father/son relationship between Indy and Henry Jones. Not to be left out is the wonderfully uplifting musical score by John Williams. I especially enjoyed the scene with young Indiana where again Lucas shows us heroes come in all sizes. This movie is a masterpiece and thank you, Lucasfilm, for giving all

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## The Lucasfilm Fan Club

### Official Magazine #8

### Summer 1989

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Issue #8, Summer 1989. The Lucasfilm Fan Club Magazine (ISSN 1041-6122) is published quarterly for \$8.00 per year by The Lucasfilm Fan Club, Inc., 537 Olaf St., Suite C, Aurora, Colorado 80011 USA. Second-class postage paid at Aurora, Colorado. POSTMASTER: Send address changes to The Lucasfilm Fan Club, PO Box 111000, Aurora, Colorado 80011. Text Copyright ©1989 The Lucasfilm Fan Club. STAR WARS, WILLOW and INDIANA JONES are Registered Trademarks of Lucasfilm Ltd. TM & ©1988 Lucasfilm Ltd. All Rights Reserved. Photos Copyright ©1989 Lucasfilm Ltd. Printed in the USA. Reprint or reproduction in part or in whole is strictly forbidden. Subscription rates — \$8.00-US, \$10.00-Canada, \$15.00-Foreign for one year. Single copies of the latest issue are available for \$3.00 ppd. Rates are subject to change without notice.



us fans up-to-date on the movie months before it even came out! Keep up the great work!

Robert Zellner  
Lisle, IL

...To begin with, I would like to say how much I enjoy being a member of The Lucasfilm Fan Club. The magazine is always worth the three month wait. About *Indiana Jones and the Last Crusade*...wow! What a movie! It surpassed my expectations, which were pretty high due to Spielberg's and Lucas' past endeavors. It is always a pleasure to watch Sean Connery and Harrison Ford at work. Together they are an unbeatable combination. To everyone involved, I would like to say thanks for a job well done and for two more hours of pure entertainment. The world is going to miss Indiana Jones, but he couldn't have made his exit in a better movie.

Sabrina Miller  
Pensacola, FL

...Scream it from the Sears Tower, friends...*Indiana Jones and the Last Crusade* is '89's end-all-beat-all action flick! Loyal Lucasfilm fan that I am, I saw it the first day out and floated out the exit two hours later! What can stop this juggernaut called Lucasfilm? Yeah, there have been ups and downs but I've never been disappointed. And now Lucasfilm's back in a big way! Also, when *Indy III* comes out on video, it's got to be in the 'letterbox' video format (where the top and bottom of the screen is flanked by black bars to fit the full screen into the mid-section) so none of those hilarious double takes between father and son Jones get ejected into the video void.

Buz Dunphy  
Red Bank, NJ

...On this, the 12 year birthday of *Star Wars*, I am blown away at this summer's release of *Indiana Jones and the Last Crusade*! This is one of the most brilliant films I've seen since *Raiders* in 1981. But why shouldn't it be? It was only created by Steven Spielberg and George Lucas! Of course, there are other great movies from the both of them but I felt I had to write and express my joy of seeing *The Last Crusade*. The humor was great and Sean Connery and Harrison Ford's roles were exploited most entertainingly. I'm not sad that this is the last one, though. The reason being because I believe George Lucas has to be making preparations

for the next *Star Wars* film. If not, he has still said he's going to and I think he won't let his *Star Wars* fans down.

Derek Richards  
Conyers, GA

...Still 'suffering' from euphoria, I want to say how much I enjoyed *Indiana Jones and the Last Crusade* and how much I appreciated the 'lightness' of the story (as compared to *Temple of Doom*). One specific comment I would like to make...at the risk of sounding like a 'religious fanatic.' I particularly appreciated Dr. Henry Jones giving his son a resounding slap for using the name of Christ in vain. Perhaps, I am too 'old-fashioned' or too sensitive, but I find that particular habit of our 'liberated 80's' life-style very distressing. It IS blasphemy...at least to some of us, and I for one thank you, Mr. Lucas, for having one of your screen characters do what I have wanted to do many times to those actors on the screen. On a lighter note...Indiana made "Life Scout." Did he attain the "Eagle" rank in the BSA? Thank you again for another fantastic film!

Janice L. Anderson  
Laguna Hills, CA

...It was a little past ten in the morning on a bright, hot Wednesday, May 24, 1989. Looking up, almost over my head, the giant marquee read: "HAVE THE ADVENTURE OF YOUR LIFE KEEPING UP WITH THE JONES-ES..." Although the box office wouldn't open for another two hours, a massive "snaking" line of people formed behind me. It was funny, a half dozen young men were dressed up as Indiana, complete with plastic bullwhips and toy guns. I laughed to myself. I remember looking down at my watch to confirm the time. "Oh great," I said to myself, looking up towards the front of the long line, "this picture doesn't start for two hours!" As I stood there cursing under my breath about having to stand around sweltering in the blazing sun, I suddenly felt myself drift back in time. Thirteen years to be exact. The year was 1977, the date was September 24th, my birthday, and I again found myself standing in a much larger crowd of people. I had just turned 10 years old and I, along with my father, was waiting in line to see a little movie known as *Star Wars*. The sun, blazing down upon everyone, would not spoil the moment. You could almost feel the excitement in

the air. The powerful *Star Wars* film, if not, he has still said he's going to and I think he won't let his *Star Wars* fans down. echoing in the background as the massive crowd of people cheered on scores of Darth Vaders, Stormtroopers, See-Threepios, Artoo-Deetoos, and Luke Skywalkers while they proceeded to march past us.

Returning my thoughts back to *The Last Crusade*, faintly, coming from the end of the long line, I could hear the *Raiders* theme being hummed. Pretty soon the whole crowd caught on and there we all were humming for the next hour and a half.

I, of course, loved *Indy III*. Although it wasn't *Raiders of the Lost Ark*, it was well worth the money and time I had spent waiting to see this film. Before I go, I would like to take the time to let George, Steven, Harrison, Frank, ILM, and



everyone else who worked on the film to know just what they are able to do. You group of people have the ability to make an old person feel young and a young person feel heroic. Please...don't give it up.

Charles W. Bailey  
Rittman, OH

### Friends of the Force

...At the moment, Tommy is just going over his many letters and gifts from so many WONDERFUL friends of the Force! So I'll take a moment to thank you for printing my last letter about Tommy who suffers from Nle-man-Pic Type C and is terminal (Issue #6). You can't imagine what a help it is keeping him busy with his *Star Wars* love. He receives letters most every day. At first, I was able to answer each one as they came in. But, as of late, and with a few visits to Dartmouth hospital, I'm sorry to say I'm running behind. Tommy is no longer able to write but he reads all his mail over and over. Perhaps you could let your fans know how much he really does and that we are trying desperately to answer them all. Your interview in issue #6 with the Man himself, George Lucas, was in Tommy's now famous word "AWESOME." You really did a super job of it. We all enjoy the magazines and all the articles. The gang at ILM gave Tommy a patch of their logo. I've read other letters asking you to make it available to the fans. Why not? It really is a treasure and one of Tommy's favorites.

Keep up the great work. The FORCE is both real and powerful as we here know!

For Tommy,  
Mike Kenny  
Loudon, NH









# STEVEN SPIELBERG

EXCLUSIVE INTERVIEW

## A Close Encounter With The Director Of INDIANA JONES AND THE LAST CRUSADE

By Dan Madsen

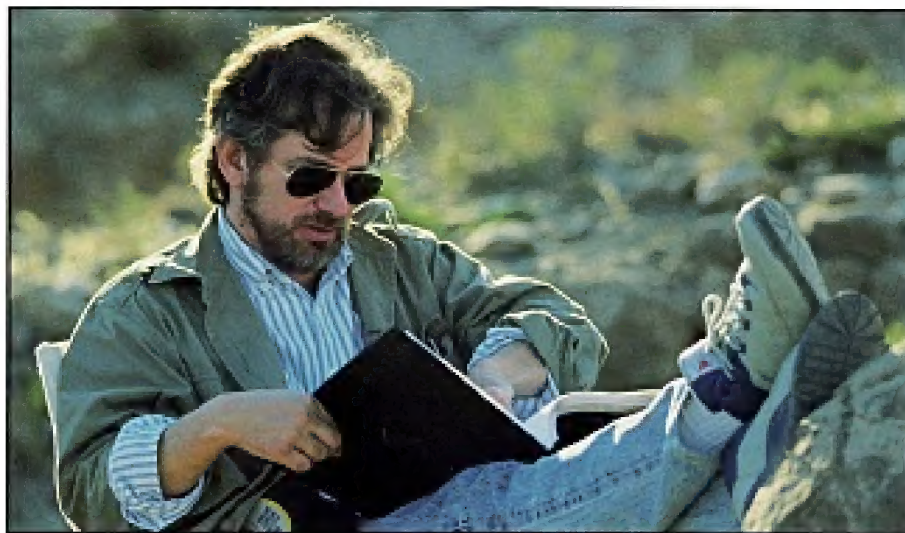
**"P**reparing for one of the Indiana Jones films is kind of like preparing to go on summer vacation," says director Steven Spielberg, looking comfortable in jeans, loose shirt and baseball cap. "Despite all the hard work, all the physical labor and all the thought that goes into assembling one of these puzzles, it's just so much fun to make because everything we do is for the audience. Very little of what we do is really for the esoteric sides of the artist in all of us. And not dealing with that is a relief. So it is a bit like going on vacation and having a good time at summer camp with old friends."

Moviegoers might well say the same thing. At press time, Indiana Jones and the Last Crusade has grossed over \$177 million in just over two months proving that the man with the hat is definitely back and audiences are lining up to go along for the ride!

The man in the director's hat for Indy III has directed and produced seven of the top 20 grossing films of all time. In recognition of his consistent excellence in filmmaking, Steven Spielberg was presented the Irving G. Thalberg Award at the 1987 Academy Award ceremonies.

In addition to the first motion picture adventures of Indiana Jones, Spielberg's films include Empire of the Sun, The Color Purple, E.T. the Extra-Terrestrial, Close Encounters of the Third Kind, and Jaws.

In 1982, Spielberg co-wrote and co-produced the thriller Poltergeist while concurrently directing E.T. — the number one box



office success of all time.

In 1984, Spielberg formed his production company, Amblin Entertainment, with partners Kathleen Kennedy and Frank Marshall, and has since gone on to executive produce, Gremlins, The Goonies, Back to the Future, Young Sherlock Holmes, The Money Pit, An American Tail, Innerspace, Batteries Not Included and the biggest grossing film of 1988, Who Framed Roger Rabbit. For television, Spielberg was executive producer of the anthology series Amazing Stories, for which he directed two episodes. Amblin is currently in production on Back to the Future II again starring Michael J. Fox and Christopher Lloyd, and Dad, starring Jack Lemmon and Ted Danson. Spielberg has begun directing his next film, Always, which reunites him with Close Encounters star Richard Dreyfuss and also stars Holly Hunter.

The Lucasfilm Fan Club met with Steven Spielberg recently to discuss his latest film, Indiana Jones and the Last Crusade, and his very successful directing career.

Steven, the Indy films really are a favorite with moviegoers, the box-office certainly confirms that. Are you pleased with *The Last Crusade*?

Yes I am, but surprisingly enough, on the first film, *Raiders of the Lost Ark*, we really didn't know who it was for because it hadn't been tested and nothing like it had ever been successful before. So I think I made it as much for myself as I ever have a film. I made it for what tickled me. And the second film, *The Temple of Doom*, was a bit more of a radical departure from the first — almost a conscious departure from

the first film. George wanted the second film to be as dark as *The Empire Strikes Back* was to *Star Wars*. So the second film was a little more of an exercise in darkness and black magic, which wasn't a lot of fun to shoot because of the subject matter — children enslaved and the kind of voodoo-cultish netherworld of Mola Ram — it just sort of gave a chill to all of us working on the movie. It was much more like *The Exorcist* meets *Raiders of the Lost Ark*. But *Indiana Jones and the Last Crusade* is much more back to the Saturday matinee. It's much more fun, it's much funnier and there's much more story than we had in the second film and perhaps a little more story than we had in the first. It's got much more of the swashbuckling outdoor feeling.

How did you decide upon Sean Connery to play Indy's father?

Sean was immediately my first choice. I never had to think about it because the second I thought, "Who is worthy enough



and strong enough in the area of screen charisma to be Harrison Ford's dad?" I ruled out every character actor that the casting people gave me on a single slip of paper. And I immediately went right to Sean Connery, never thinking we could get him, because I didn't quite know how the deal would work having somebody who gets as much money as Sean does and working with Harrison who gets as much money as George and myself — we didn't quite know how we were going to divide the pie. But I certainly thought it was worth dividing the pie to get somebody with Sean's presence to play Harrison's father. After some back & forth dealings with the agencies and Paramount, we were able to get Sean to do the movie.

**The two actors seem to have a real chemistry on the screen.**

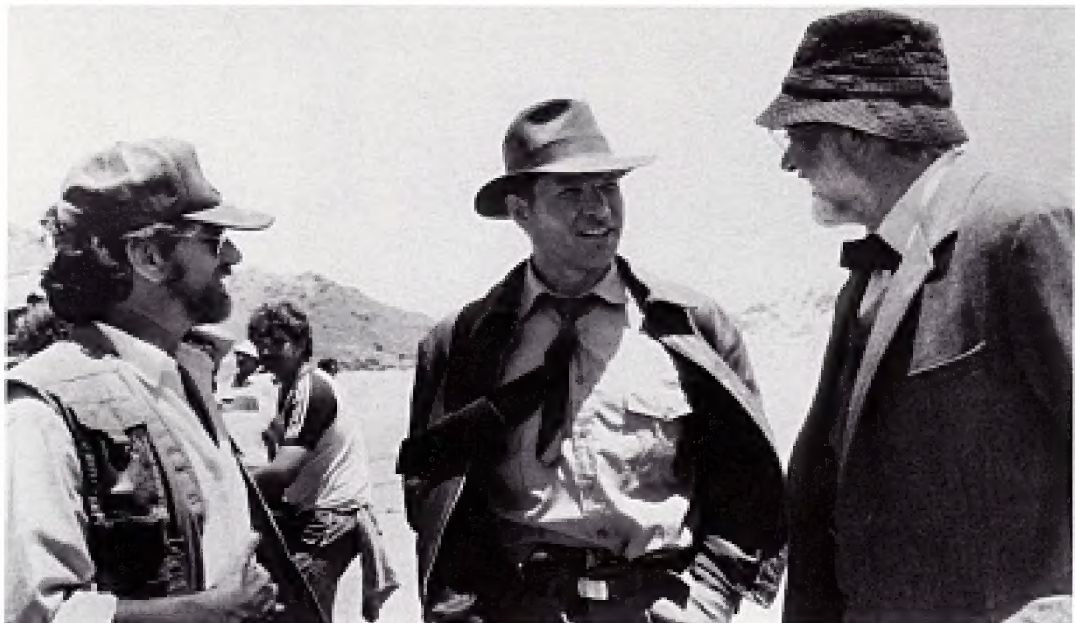
It's wonderful. These guys together are like watching Redford and Newman in *Butch Cassidy and the Sundance Kid*. There's a real cinema sparkle about them. You know, one day it's Indy playing Costello and Sean playing Abbott and the next day it's Sean playing Buster Keaton and Harrison playing Harold Lloyd — it just goes back and forth. Their relationship often reminds me of some of the silent movie characters because so many of their scenes are silent. So many of their scenes are father/son situations within a very fast-moving action sequence. And they have to continue to maintain their characters while they're dealing with the plot and the entire infusion of speed that these movies are characteristic of.

**What do you find most difficult about these films?**

Well, certainly the most difficult thing about these films is all the physical effects — not the optical special effects like in *Star Wars* or *Close Encounters* — but the physical stage floor effects. You know, creating an earthquake, for instance, and having the entire set break up into five pieces and each piece moving fourteen feet independent of the other piece. Suddenly a flat plateau becomes dangerous cliffs that are moving like accordions in and out. All of that is very difficult. The flying sequence with the airplanes was difficult, too. It's a whole series of problems that turn to us for solutions and often we don't have solutions. Sometimes we commit the problems to film and they become more exciting than having solved them. It's called the "happy accident."

**How would you describe Harrison Ford?**

He's more like Humphrey Bogart every-day...but better looking! I think when Harrison moves into his late 50's, the way Sean



**Spielberg, Ford and Connery share some free time.**

has, he's going to really fall into the Clark Gable/Humphrey Bogart roles even in a more suitable fashion than he's assuming those roles today. I think the older he gets, the better he's going to get and he's never going to lose his popularity. I see Harrison being a real face on the Mt. Rushmore of Hollywood.

**How do you feel you've grown the most as a director since *Jaws*?**

I think I take more chances. I sort of evaluate my growth based on how many risks I take with the kinds of films I make. For instance, *Indy III* didn't represent any growth to me until I decided I wanted it to be a father/son story, which is something I hadn't done before. If it hadn't been a father/son story but just a series of tightly connected sequences and gags strewn across a thin plot, it wouldn't have been a challenge. And that's how I felt *The Temple of Doom* was. It wasn't a challenge for me at all. This is much more of a challenge because it is a human interest story on top of an action movie which is a bit of a risk because we are mixing two genres. I am now more inclined to create obstacles to keep myself interested in my own work. *The Color Purple* and *Empire of the Sun* were risk movies for me and that's how I kind of determine how I'm growing. If I just continued to make action/adventure films the rest of my life I would probably just be in neutral at cruising altitude and I know I wouldn't do it for very long.

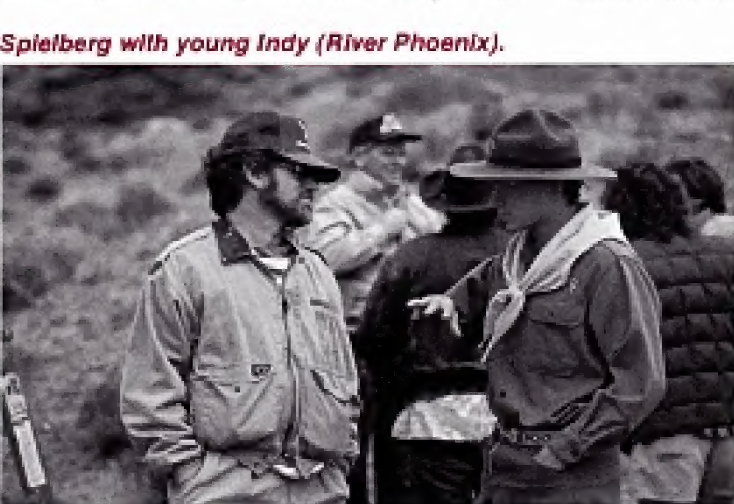
**Do you prefer shooting on-location or on a soundstage?**

If I had my own choice, I would rather shoot on-location outside where you've got the real sky, the real earth, real caves, etc. I loved making *The Color Purple* and *Empire of the Sun* because 90% of *Empire* was shot on locations and 75% of *The Color Purple* were actual locations — even the interiors of all the houses. Just a couple of sets were built at Universal Studios. But I would prefer shoot-

ing in the great outdoors because I just love when I can walk around while the cameraman takes over and starts lighting the area and so on. I like to walk around, throw some rocks into a stream and think. It's a little harder to think under artificial smoke.

**To what do you attribute your intense desire to be a director?**

You mean, where did I take a wrong turn in life? (Laughter) I think I took a wrong turn in life when my father got mad at me one day when he caught me crashing my Lionel trains into each other as I used to do constantly. They would always break and would always be in the shop getting repaired and I used to just really enjoy watching my own trains crash. I don't know why, I guess it was the destructive side all 11 year olds have! My dad said to me one day, "If you break the trains again, I'm not fixing them. I'm not going to pay to have it fixed." I was trying to think of a way that I could capture the images of those trains crashing, which I loved to do. I think I was really basically inspired when I went to see a movie called *The Greatest Show on Earth* in Philadelphia with my dad. It was the first picture I had ever seen in my life and it was a Cecil B. DeMille film. There was a rather horrifying train crash in the movie where one circus train crashes into the back end of another train. I recall after that I went back home and remembered that my father had a movie camera that he used for camping trips. I took the camera, set up some lights, and I photographed the last wreck and I actually don't know how I knew that one train needed to go left to right and the other train right to left. But I did shoot the one train charging left to right, passing the camera, then I stopped and I shot the other train going the opposite way passing the camera. I then set the camera up where the two trains would evenly meet in the center head on. It was all edited right in the camera. I remember how excited I was to get the roll of film back from the processors. In those days, it took about two weeks to get a roll of 8 millimeter home movie film back from the processors. When it came back, I remember running it 20 or 30 times over and over again and I think that's when I first discovered how I could manipulate my life and all those around me with a movie camera. And that kind of started off my career.



**Spielberg with young Indy (*River Phoenix*).**



The other story that relates to this, which happened about a year later, was when I was going for the photography merit badge in the Boy Scouts. To achieve the merit badge, you were required to tell a story with still photographs. We didn't really have a still camera that worked so I asked the Scout Master if it would be okay if I told a story on home movie film and he said it would be fine. I remember getting all my friends together in ten gallon cowboy hats and plastic guns and we went out to the desert and I shot a three minute movie called *Gunsmog*. I showed that movie to the Boy Scout troupe and they hooted and howled and clapped their hands and made me feel great. And they made me feel that I wanted to do that for the rest of my life. So between both of those events, I became a movie director.

**Didn't you also make a science fiction film when you were young?**

Yes, that was a UFO movie I made when I was 16 called *Firelight*.

**Do you still have a copy of that?**

I only have half of it. It was two and a half hours long on four full 8 millimeter plastic spools. Because my dad couldn't afford to buy me 16 millimeter film stock, I traded a 16 millimeter camera I had won in a student movie contest for a German device that applied sound onto the 8 millimeter sound stripe. Then I went ahead and made this science fiction film called *Firelight* of which I have two out of the four reels. Half the movie is gone forever and the other half I have somewhere at home. I transferred what I have onto video tape.

**Will we ever see those two reels?**

I will probably release them someday. I just haven't had the time to make good copies. Plus it's the fact that it's so raw that I can't even look at it anymore! (Laughter)

**Which film that you've directed is your favorite?**

I really can't say but I think the best experience I've ever had directing a movie was *Empire of the Sun*. That's the most inspired I think I felt as a filmmaker. The most fulfilled I've ever been with a movie, during the process of writing the script and directing, was *E.T.* The fulfillment came in the conception, the design and the filming of it — not neces-

sarily all the happy events that followed after the film opened.

**So you really had no idea the film would be that successful?**

No, I think I had the same inkling that George had with *Star Wars*. He thought he would make 15 million dollars on *Star Wars* and I thought I would make about 15 million on *E.T.* because it was a children's movie and I didn't really think it was going to cross over to anyone but 9, 10 or 11 year olds.

**Would you be interested in directing a future *Star Wars* movie?**

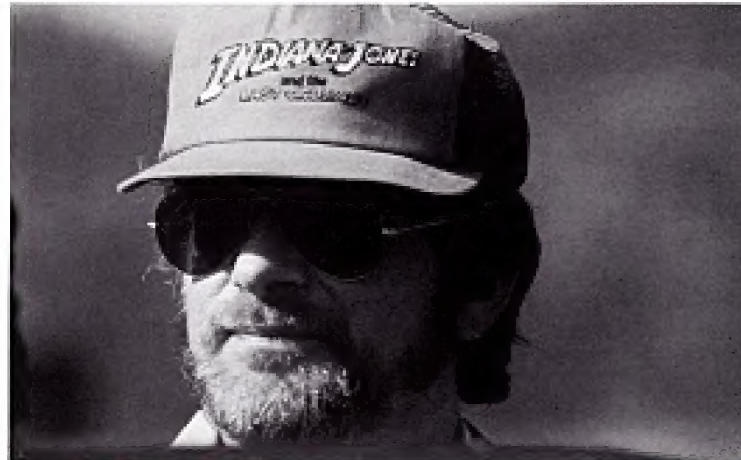
I would have directed one about five or six years ago but I just think that *Star Wars* is George's baby. To direct a *Star Wars* film with George as executive producer you really have to co-direct with him. The *Star Wars* films are co-directing efforts, I think, with George. The *Indiana Jones* films are more my movies. George always said *Raiders* was mine and Harrison's. George has always said to us, "Look, this is your movie, you guys go make it." Directing a *Star Wars* film would really be more like directing until George showed up in the morning and then he would take over from there! (Laughter) I wouldn't really be interested in a *Star Wars* movie. I would be interested in someday doing something else in the science fiction form but I think *Star Wars* is such a part of George I probably would no more expect him to ask me to direct a *Star Wars* movie as George would no more expect me to ask him to direct a sequel to *E.T.* But I'm one of *Star Wars*' biggest fans and I would love to see George do the next six!

**What do you consider your greatest accomplishment to date?**

Having my child, Max!

**Would you recommend directing to Max?**

You know something? My dad wanted me very, very much to be what he was which was an electrical engineer and then later a



**Director Steven Spielberg.**

computer scientist. And I rejected mathematics, chemistry and anything that meant that I was going to follow in his footsteps because I felt that he had too much desire for me to become an electrical engineer. What I don't want to do with Max is influence him or put any pressure on him to do anything that he doesn't first choose to do. He will be spending many years with me on film sets and he will either reject it out of hand because it will be boring for him to hang around and watch daddy work or he might assume the role himself someday. It's hard to say. I just don't want to really be that strong of an influence on what he wants to do for the rest of his life. I'm renting him until he's about 18! (Laughter) And these days you only have a rental option on kids until they're about 14. Then you negotiate until they're 18! (Laughter) So, he's 4 now, I figure I've got him for a number of years and then he's going to make up his own mind.

**What are your future goals?**

There are all kinds of stories I would like to tell that I haven't told yet. As somebody who likes to tell stories, I would like to make more movies about things I have either not experienced yet in my life and will someday or things that I have experienced and haven't gotten around to yet.

**You've executive-produced many films in the past few years including the enormously popular *Who Framed Roger Rabbit*. Which do you prefer more — directing or producing?**

I would much rather be a director. Executive-producing is an exercise in frustration because a good executive producer who has a great deal of respect for the director he has hired and the cast he has helped put together is smart if he stands back and lets the director of his choice make the film. And it's very frustrating sometimes to see a fabulous choice, and go over to the director and make the suggestion, and then be turned down. You immediately realize not all executive producers see eye to eye with all their choice directors and that experience frustrates me and is one of the reasons why I am pulling back from executive-producing letting Kathy Kennedy completely run Amblin Entertainment. I'll be involved in the key decisions about what films get made or don't get made but from that point on, it will be Kathy's company. I'll just be real happy to be a director. My big loss is that when I made Kathy the head of the company, I lost her as a great line producer. It's a loss that I feel everyday when I come onto any movie set without her. But I have had Robert Watts on *Indy III* with me everyday and he's the greatest!

**Filming the Berlin Airport sequence from *Indy III*.**





**Did you make E.T. and Close Encounters because of a belief in life elsewhere in the universe?**

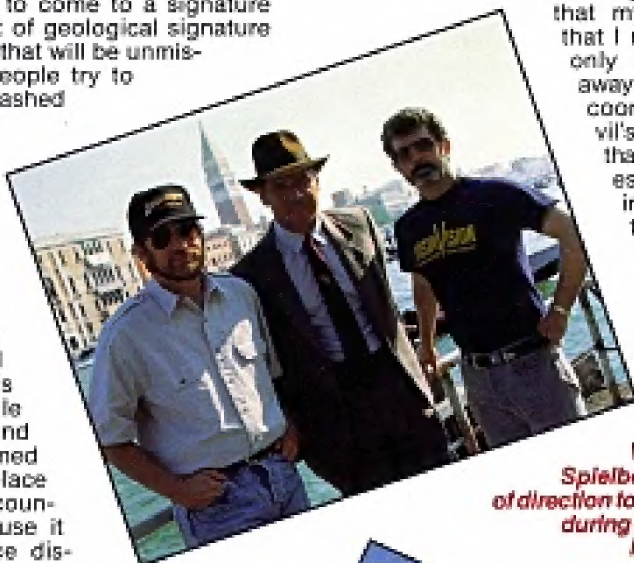
I had a commitment to outer space. Ever since I was a child, I have had a firm belief that we are not alone in the universe and that there are planetary systems teeming with life somewhere out there. I've never felt any differently about that. When Carl Sagan, who I respect a great deal, was shooting down the idea of extra-terrestrial visitation over the last 2,000 years, I still sided with the eye witnesses, the contactees — who I've never really met but I've heard about — and friends of mine who have seen UFO's. There is definitely something real to all of this and there has been since Kenneth Arnold's 1947 encounter.

**Speaking of UFO's, your film *Close Encounters* is the definitive movie on the subject. How did you decide upon Devil's Tower, Wyoming as the meeting site between the aliens and the government?**

It's very weird how that happened. In the script, which I made up from scratch, I said I wanted the aliens to come to a signature point — some sort of geological signature place. Some place that will be unmistakable whether people try to recreate it with mashed potatoes, if they built it in paper mache' or if they draw pictures of it or even make it in shaving cream — it has to be an unmistakable shape and that's where they all meet. So I sort of designed this geological post pile in the screenplay and then I arbitrarily named Wyoming as the place for the final third encounter to occur because it seemed like a nice distance to travel from Muncie, Indiana. It was remote and there weren't a lot of people there. Then when I sent the art director Joe Alves to look for the figment of my imagination, he went to Monument Valley and I said, "That's

what I want but there are too many mountains. Which one would they wait around for the aliens to come?" Plus, it was sacred sanctuary that John Ford had dubbed his own and I didn't want to violate John Ford's discovery of Monument Valley. Joe found a few more places that I just didn't think were good enough and then when he went to Wyoming, which was the last place he went ironically, he found Devil's Tower. He couldn't believe it! He said, "You're never going to believe where I found it. I found it in the state that you fictitiously wrote in your script. And it looks exactly like how you described something you had never seen!" I had never seen Devil's Tower before — not even in *National Geographic*. So it was a strange coincidence.

Now, the other coincidence was that I had arbitrarily written down coordinates, latitudes and longitudes in the screenplay, which I made up. I knew as much about latitudes and longitudes as I knew about algebra and geometry, which never got me through those classes with anything higher than a C-minus. But it was very, very strange that my coordinates that I made up were only several digits away from the actual coordinates of Devil's Tower. And that was the strangest piece of the irony in writing the story. I was only about 7 degrees off the



**Left: Spielberg, Ford and Lucas on-location in Venice. Below: Spielberg gives a bit of direction to Sean Connery during location shooting in Almeria, Spain.**



**Below: Spielberg with crew on-location in Spain. Note his Indy leather jacket.**



latitude and 12 degrees off the longitude. That might seem like a lot but a couple of the numbers were very much in line with what was written. I was sweating that one out!

**Which aspect of directing do you enjoy most?**

Editing is the most fun for me. I find out there are more discoveries to make. After I feel I've made every discovery I can possibly make on the soundstage, I get in the editing room and I make twice as many discoveries. And there's no pressure — it's quiet, it's dark, the curtains are closed — it's just me, the editor and a few assistants. It's a very nice, quiet, intimate way of working. It's almost like painting. It's like what an artist responds to when he's sitting in nice light dealing with the canvas. You see everything real good that way.

**Many of our readers are interested in someday becoming filmmakers. In your opinion, what qualities must a good director have?**

Patience — which I don't have anymore! (Laughter) I used to have a lot more of it. They also must have a very strong belief in themselves. You must know that what you're doing is a good choice — not necessarily the only choice — but that it is a good choice. And that you are never satisfied. It's very important that you walk away from a scene knowing you could make it better. I've always felt that. I've always felt that I should walk away from something hungry. I always look at all my films and say, "I could've done them better."

**Are you as successful as you would like to be?**

I don't know. How do you define success, though? Am I as successful as I dreamt of being, commercially? No, I never dreamed of being this successful commercially ...ever. It came as a shock. There is a burden to it but I wouldn't give it up for anything. But there is a burden that goes along with it. Am I as successful as I would like to be as an artist? No, I've got a long way to go and hopefully my best films are yet to come.

**Is it a challenge now to top your earlier films, though, since they are so successful in the public's eye? People expect so much from one of your movies.**

Yeah, it's a bit like the matador who keeps getting closer and closer to the bull's horns because he's trying to please the public. I've reached a point in my own life where I am more interested in pleasing myself, except for the occasional *Indy III's*. Pleasing the side of myself that I haven't spent enough time dealing with, which is, basically: what disturbs me? What bothers me? What makes me angry? What makes me sad?, etc. Feelings that, up to this point, I've been a little nervous about dealing with as a filmmaker and in public. It's a bit like going to school with all your clothes off! But I'm trying to explore some new areas.

**Steven, thank you for taking time to talk with us. We've enjoyed all your films as well as the latest *Indiana Jones* adventure.**

Thank you. I've enjoyed it. ■



**LUCASFILM MERCHANDISE**



**NEW!**  
*Indiana Jones and the Last Crusade Button Set (L46)*

These six 1 1/2-inch buttons are a fine addition to anyone's Indy collection. One Stop Posters captures the excitement of *Indy III* in each of these full-color buttons. These buttons are only available in a set of six. PRICE: \$5.00

**NEW!**  
*Indiana Jones and the Last Crusade Book on Tape (L47)*

William Conrad narrates the story and brings all the excitement of the latest Indiana Jones movie thriller on this 3 hour recording: breakneck chases... romantic intrigue... rats in the sewers of Venice... and an invigorating dose of Indy's special charm. PRICE: \$14.95

**NEW!**  
*Indiana Jones Viewmaster 3D Gift Set (L57)*

See Indy like you've never seen him before—in 3 dimensions! Enjoy Indiana Jones and his daring adventures with this Viewmaster 3D Gift Set. Each set comes complete with a 3D viewer and 3 reels, one for each of Indy's adventures, (a total of 21 3D pictures). Not just for children, adults will enjoy them too! PRICE: \$10.00



**NEW!**  
*Indiana Jones and the Last Crusade*  
Pins (L48A-E)

These attractive full-color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Certain to become collectors' items, these pins include (A) Indy, (B) large Indy/Prof. Jones artwork collage, (C) small Indy/Prof. Jones artwork collage, (D) Indy on horse and (E) Plane/The Legend. PRICE: \$3.00 (A & B) and \$2.50 (C, D & E).

*Indiana Jones and the Last Crusade Advance Poster (LP1)*

This 27 x 40 inch poster features art of Indiana Jones and the tag line, "The man with the hat is back, and this time he's bringing his dad." No poster collection is complete without this beautiful poster, (this is the same poster as seen in theaters).  
PRICE: \$3.00



**Indiana Jones and the Last Crusade Release Poster (LP2)**

Indiana Jones and the Last Crusade hit theaters in May and the release poster, (featuring Indy and Professor Henry Jones), found in every theater, can now be yours. This 27 x 40 inch poster could very well become a collector's item! Be sure you have one — order now! Price: \$8.00

**NEW! Lucasfilm Related Patches**  
(L01,L18,L28,L32,L33,L40,L50,L71-L77)

These embroidered Lucasfilm related patches can be worn on hats, jackets, or framed and hung on your wall! These are the official patches approved by Lucasfilm for each of their properties. We will continue to add new patches as they become available so try to collect them all. The price reflects the size and detail of each patch. Priced as marked.

(L01) The Lucasfilm Fan Club .....	\$2.00
(L18) Wilder .....	\$2.00
(L28) Star Wars 10th Anniversary .....	\$5.00
(L32) Skywalker Ranch .....	\$8.00
(L33) Lucasfilm Ltd .....	\$6.00
(L40) Tucker .....	\$4.00
(L50) Indiana Jones and the Last Crusade .....	\$5.00
(L71) Raiders of the Lost Ark .....	\$8.00
(L73) Indiana Jones and the Temple of Doom .....	\$6.00
(L78) Star Wars .....	\$4.00
(L74) A New Hope .....	\$8.00
(L75) Empire Strikes Back .....	\$4.00
(L78) Return of the Jedi .....	\$8.00
(L77) <i>Return of the Jedi</i> w/CDs (not pictured) .....	\$8.00

**NEW!**  
**Indiana Jones T-Shirts (L45A-C)**

STS Graphics has created an incredible line of T-shirts, each T-shirt having a graphic that is uniquely Indy. The "Indy Cafe" (L45A) has a front and back design with the larger image on the back and the "Overseer" (L45B) and "Passport" (L45C) T-shirts each have a size-around design. These 100% cotton T-shirts are AVAILABLE IN ADULT SIZES S, M, L & XL, and come in a variety of colors but CAN only be ordered by size and design. PRICE: \$12.50 for (L45A) and \$14.50 for (L45B-C).



**NEW!**  
*Indiana Jones and the Last Crusade Computer Games*  
(L55A-G)

**Indiana Jones and the Last Crusade Graphic Adventure Game** — Lucasfilm Games gives you the opportunity to relive the smash hit movie — only this time, you're Indy! Outlighting, outsmarting and (occasionally) outrunning the bad guys. Discover scenes that were left out of the movie! Unique on-type (point and click) interface. Over 100 authentic locations. (Your computer requires 512K RAM.) PRICE: \$49.95

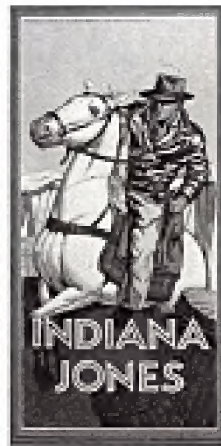
A. IBM                      B. AMIGA                      C. ATARI ST

**Indiana Jones and the Last Crusade Action Game** — It's a red hot, slam-bang action arcade game from Lucasfilm Games! Relive the greatest action scenes from the greatest Indy adventure of them all! Capture the Cross of Coronado, dash across a rumpling circus train, survive a savage rap attack, play humanity on an Austrian castle, fight your way out of a giant zeppelin. (Your computer requires 256K RAM. PRICE: \$39.95 (D-F) or \$29.95 (G))

D. IBM      E. AMIGA      F. ATARI ST      G. COMMODORE 64

**NEW!**  
*Indiana*  
**Jones Beach**  
**Towels**  
**(L49A-B)**

Wrap yourself with one of these large 33 x 60 inch beach towels as you step out of the shower or out of the pool. These two colorful fiber reactive prints from Renaissance could even be hung on your wall. One low feature, Indy (L48A) on his horse and the other shows a plane (L49B) taking off for parts unknown. PRICE \$17.60 each.







A



B



C

## NEW! Indiana Jones and the Last Crusade Posters (L53A-D)

Western Graphics brings us these beautiful posters of (A) Indy (Harrison Ford), (B) Young Indy (River Phoenix) and (C) Indy (Harrison Ford) on horse. Each poster measures 21 x 32 inches, has the Indiana Jones and the Last Crusade logo and can be ordered individually as well as in a set. PRICE: \$5.00 each (L53A-C) or ALL THREE POSTERS for only \$12.00 (L53D)



## Indiana Jones and the Last Crusade Leather Jacket (L59A)

Complete your Indiana Jones wardrobe with one of these authentic Indiana Jones leather jackets from Cooper Sportswear! This is the same style leather jacket as seen on Indy in all three movies. No true adventurer should be without one! AVAILABLE IN MEN'S SIZES: S, M, L, & XL. (These jackets run on the large side!)

Brown leather (barrier cow distressed), 27 1/2 inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats. PRICE: \$295.00

## Indiana Jones and the Last Crusade T-Shirt (L52)

The Indiana Jones and the Last Crusade logo practically leaps off this white, 100% cotton T-shirt. The full color logo is printed "pocket-size" on the front and full-size on the back. This STS Graphics T-shirt is one of the "hottest" Indy M products and is AVAILABLE IN ADULT SIZES: S, M, L, & XL. PRICE: \$12.50

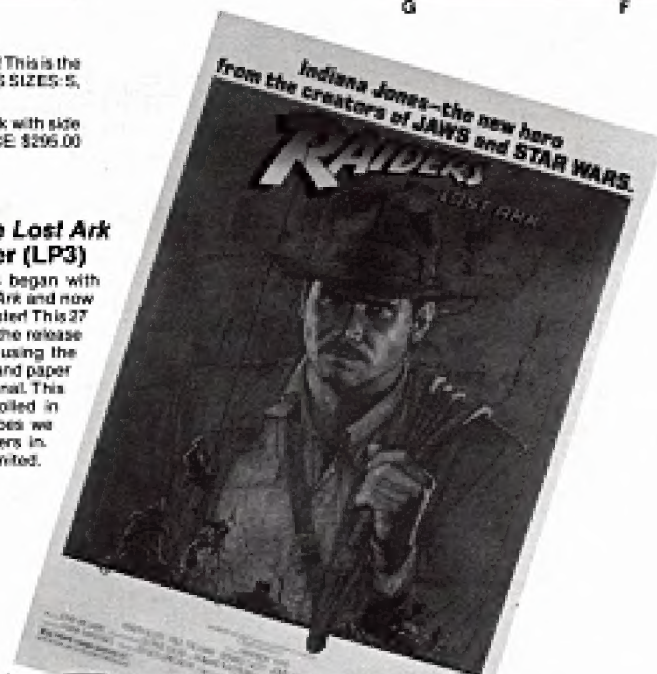


## NEW! Indiana Jones and the Last Crusade 1990 Wall Calendar (L51)

Loaded with action photos from Indiana Jones and the Last Crusade, this 1990 month calendar adds that special Indy charm to any room. This 12 x 12 inch calendar from One Stop Posters will keep the adventure moving from month to month! Don't wait till next year to order this Indy collectible — order now! PRICE: \$8.95

## Raiders of the Lost Ark Release Poster (LP3)

Indy's adventures began with Raiders of the Lost Ark and now you can have the poster! This is 27 x 40 inch reprint of the release poster was printed using the same printer, plates and paper that created the original. This poster is shipped rolled in the same sturdy tubes we ship all of our posters in. Quantities are limited. PRICE: \$8.00



# INDIANA JONES™

## NEW! Indiana Jones and the Last Crusade Postcards (L56)

16 different scenes from Indiana Jones and the Last Crusade make this set of postcards an exciting addition to your Indy collection. These 4 x 6 inch postcards are in full color and ready for immediate delivery (by the postmaster as well as from us). These Classic postcards are only available in a set of 16. PRICE: \$13.50



## NEW! Indiana Jones and the Last Crusade Fedoras, Hats & Caps (L58A-C)

Top off your Indy wardrobe with these stylish hats and fedoras from Vases Headwear. Several versions of Indy's fedora and Professor Jones' hat are available (and each comes with a special "Indiana Jones" pin!), as well as two different baseball caps. Don your favorite hat and let the adventure begin! PRICE: \$8.00 to \$70.00.

**IMPORTANT INFORMATION:** The fur felt fedora (C) MUST include a hat size and is ONLY available in sizes 6 1/2-7 1/2. To figure your specific hat size, measure the circumference of your head in inches and divide by 3.125 and round to nearest 1/8 inch. Sizes for other hats are as follows: S (6 1/2-6 3/4), M (6 3/4-7), L (7 1/4-7 1/2), and XL (7 1/2-7 3/4).

- |   |         |
|---|---------|
| A. Fedoras, brown Blazer Flannel, pinch front with ribbon band & bow.   | \$25.00 |
| B. Fedoras, brown 100% Wool Felt, pinch front with ribbon band & bow.   | \$35.00 |
| C. Fedoras, brown Genuine Fur Felt, pinch front with ribbon band & bow. | \$70.00 |
| D. Professor Jones' hat, dark grey Tweed, tip sticker (feather).        | \$35.00 |
| E. Professor Jones' hat, brown Tweed, tip sticker (feather).            | \$35.00 |
| F. Cap, tan Cotton Twill, embroidered movie logo, ONE SIZE FITS ALL.    | \$15.00 |
| G. Cap, grey Cotton Twill, Indy woven emblem, ONE SIZE FITS ALL.        | \$8.00  |



A

D

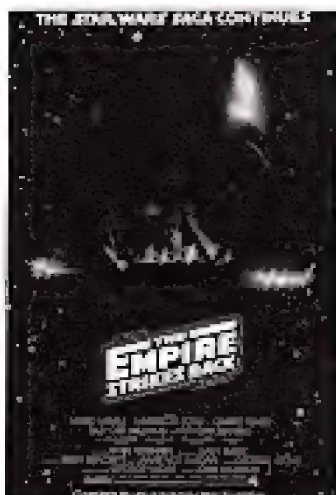
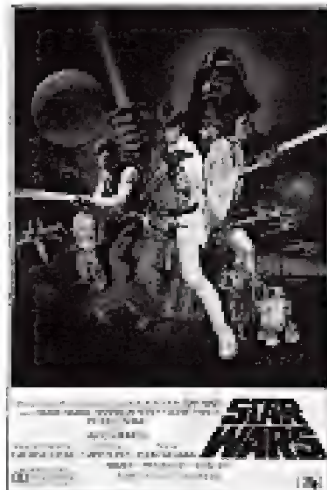


G

F



# STAR WARS



## Star Wars Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from Star Wars, The Empire Strikes Back & Return of the Jedi. These posters measure 24" x 36" and are shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! PRICE: \$9.00 each.

- A. Star Wars  
B. The Empire Strikes Back  
C. Return of the Jedi

## Star Wars Trilogy Pins (L24A-F)

Just released this year, these lovely pins should be added to your collection without further delay! Each pin is approximately 1" x 1", comes in several colors and looks great anywhere. The three movie logos are available as well as three character pins! Collect all and PRICE: \$5.00 each.

- A. STAR WARS Logo  
B. EMPIRE Logo  
C. JEDI Logo  
D. R2D2  
E. C3PO  
F. Darth Vader

## Star Wars Blueprints (L22)

No Star Wars collection would be complete without these authentic blueprints. Featuring many of the designs used in Star Wars, we encourage you to save the planet! PRICE: \$6.95

## Star Wars 10th Anniversary Pin (L23)

Probably our most requested item — this beautiful, pewter Star Wars 10th Anniversary Pin. Let your friends know that you celebrated 10 years of Star Wars and will continue to celebrate until the saga returns! PRICE: \$8.00



## NEW! Star Wars Mug Collection (LSM)

Each of these eight handsome mugs features scenes from the Star Wars Trilogy including Luke Skywalker and Darth Vader, Luke and Yoda, R2-D2 and Wicket, Princess Leia, Han Solo, Chewbacca, Imperial Walkers, and the Space Battle. The reverse of each mug presents an action scene of our heroes challenging two Imperial TIE ships. These mugs are only available in a set of eight. Quantities are limited. PRICE: \$37.90



## NEW! Star Wars 10th Anniversary Plate (LSP)

Complete your collection of 10th anniversary merchandise with this stunning commemorative plate painted by artist Thomas Blackshear. The Hamilton Collection presents this impressive 10 1/4 inch circumference, hand-painted plate with a 24K gold border, each plate hand-numbered and accompanied by an official Certificate of Authenticity. Quantities are limited! PRICE: \$29.50

## Star Wars Trilogy Portfolios (L21A-C)

Collect all three of these artists' portfolios showing the incredible work of Ralph McQuarrie in full-color. Each portfolio features pre-production art from one of the films. These first-edition portfolios were discovered in Europe and brought back to the U.S. and can be yours from The Lucasfilm Fan Club for a limited time. PRICE: \$10.00 each.

- A. Star Wars B. The Empire Strikes Back C. Return of the Jedi



## Star Wars 10th Anniversary Designer Sweatshirt (L29)

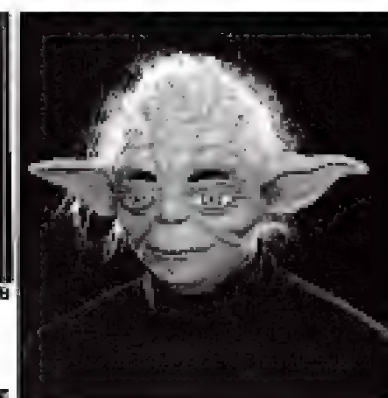
One of our most requested items — sweatshirts! Now you can display the 10th Anniversary logo on these over-sized designer sweatshirts made especially for the Lucasfilm Fan Club. This 70/30 cotton/poly blend sweatshirt features the 10th Anniversary logo in four colors and is AVAILABLE IN ADULT SIZES S, M, L & XL. PRICE: \$25.00



## NEW! Star Wars Masks (L26A-G)

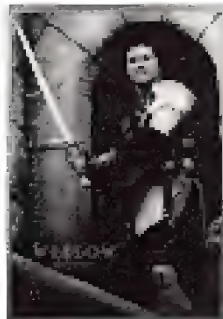
If you missed them the first time around, don't fret, Don Ford Studios once again brings us our favorite character masks. These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn to the next galactic party! Darth Vader and the Stormtrooper masks are made of plastic and the rest are made of rubber. Chewbacca, Wicket W. Warrick and Yoda have natural wool animal hair attached to the rubber mask to complete their look. These masks are one-size-fits-all (ADULTS) and can be yours by ordering now! Priced as marked.

- A. Darth Vader ..... \$20.00  
B. Stormtrooper ..... \$32.00  
C. Chewbacca ..... \$26.00  
D. Cantina Band Member ..... \$60.00  
E. Yoda ..... \$40.00  
F. Admiral Ackbar ..... \$60.00  
G. Wicket W. Warrick ..... \$72.00





# WILLOW™



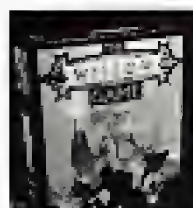
**TUCKER POSTERS!**

## Madmartigan Poster (L05) →

The adventurous rogue, Madmartigan, is brought to full life in this 29" X 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. PRICE: \$5.00

## Madmartigan Mural Poster (L06)

Portal Publications presents this 26" X 74" horizontal poster displaying scenes from Willow featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. PRICE: \$10.00



## The Willow Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in the exciting adventure board game from TCR Books, The Willow Game. 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Franjean & Root, Sorsha, or General Keel on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! PRICE: \$29.95

## Willow Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film Willow is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film. PRICE: \$6.95

## Willow Novelization (L10)

Ballantine Books' novelization of the film Willow by noted fantasy author Wayland Drew! This version of the novel includes an 8-page insert full of exciting color photos from the picture. A must read for any Willow fan! PRICE: \$4.95

## Willow Movie Magazine (L11)

Go behind-the-scenes on the making of Willow with interviews, articles and exciting full-color photos in the Starlog Willow Movie Magazine. A must for collectors! PRICE: \$3.95

## Willow Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. The posters feature a variety of characters and action scenes from the film. PRICE: \$3.75

## Willow Sticker Album Starter Set (L14-15)

Panini brings us a different way to enjoy our favorite film — sticker collecting! The 32-page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from Willow. This special starter set includes your sticker album and 3 packs of stickers to get started! PRICE: \$2.50 (L14)

Need more stickers? 10-Packs of album stickers are also available. PRICE: \$2.50 (L15)

## Willow Buttons (L17)

Buttons, buttons, who's got the buttons? We do, of course! And you can have them too! One Stop Posters brings us this set of six 1 1/4 inch full-color buttons featuring Willow, Madmartigan, Sorsha, General Keel, the High Archon, and Willow and his family. These buttons are only available in sets of six. PRICE: \$5.00

## Who Framed Roger Rabbit Buttons (L62)

This set of six buttons features a variety of characters and slogans from Who Framed Roger Rabbit including Roger ("A Rabbit's gotta do what a Rabbit's gotta do"), Jessica ("I'm not bad, I'm just drawn that way."), and Baby Herman ("The whole thing stinks like yesterday's diapers!") and more! PRICE: \$5.00

## Who Framed Roger Rabbit Pins (L64A-F)

Roger Rabbit, Jessica, Baby Herman, and the rest of the "Toon" gang can be yours by wearing these lovely enamel pins available from The Lucasfilm Fan Club. These pins measure approx. 1" X 1" and come in six styles and a variety of colors. Collect the entire set! PRICE: \$5.00 each.

- A. Roger Rabbit
- B. Jessica
- C. Benny the Cab
- D. Baby Herman
- E. Weasel
- F. Judge Doom

## Who Framed Roger Rabbit Poster (L80)

"Time To Toon In Again!" reads this limited edition poster featuring our favorite cartoonizing star Roger Rabbit! Printed on a heavy paper stock this lovely poster will make a wonderful addition to any poster collection! You won't be disappointed unless you wait too long! Quantities are limited. PRICE: \$10.00



## The Land Before Time Release Poster (L70)

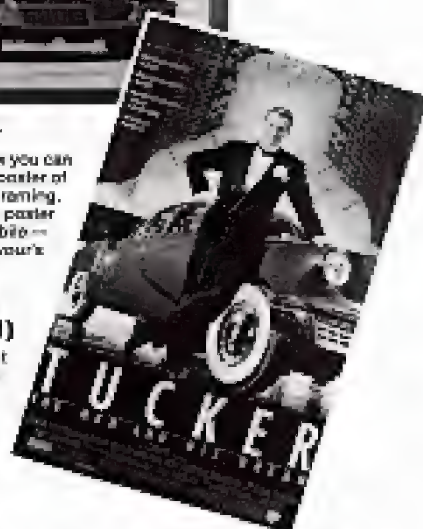
This release poster displaying the animation of our favorite dinosaur movie, is one of the most beautiful posters we have ever offered! Measuring an incredible 45" X 29" it is also one of the biggest! Limited quantities of this wonderful poster, as seen at theaters across the country, are available now so don't delay. Order today! PRICE: \$10.00

## Tucker Car Poster (L42) †

The car is the star of this poster! Now you can own this beautiful 29" X 35" full-color poster of the unique Tucker car. Suitable for framing, and sure to be conversation piece, this poster displays a truly one-of-a-kind automobile — "The car of tomorrow, today!" Order yours now! PRICE: \$5.00

## Tucker: The Man And His Dream Release Poster (L41)

"The Man And His Dream" is brought to life in this full-color one-sheet from Tucker, obtained exclusively for The Lucasfilm Fan Club. This is the actual movie poster seen in theaters. Now you can proudly display this 27" X 39" collector's poster from the unique LucasCoppola film in your home. Don't delay, order now! PRICE: \$8.00



## Skywalker Ranch T-Shirts (L31A-C)

Skywalker Ranch, the gorgeous 300 acre facility that houses most of Lucasfilm Ltd.'s many divisions, is rarely visited by people not associated with a Lucasfilm production. Of course, the next best thing to being there is owning one of these official Skywalker Ranch T-shirts. These 100% cotton T-shirts are available in three different colors, (the grey T-shirt is available only in a 50/50 blend), in ADULT SIZES: S, M, L, & XL, and can be ordered exclusively from The Lucasfilm Fan Club! PRICE: \$12.00

- A. White w/Dk. Blue Logo
- B. Grey w/Maroon Logo
- C. Black w/Turquoise Logo

## THX T-Shirts (L30)

The Audience Is Listening... reads the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt. AVAILABLE IN ADULT SIZES: S, M, L & XL. PRICE: \$16.00 each.



## Join The Lucasfilm Fan Club Today!

Now you can join Lucasfilm's official fan club! Membership entitles you to a subscription to the official full-color Lucasfilm Fan Club Magazine filled with exclusive interviews, articles, photos and news on current Lucasfilm productions such as Indiana Jones III, plus our exclusive Star Wars Report on everyone's favorite space saga. You also receive an exclusive membership kit embroidered jacket patch and membership card when you join!

Don't miss out on receiving the latest Lucasfilm info from the OFFICIAL source! Join The Lucasfilm Fan Club today!

Membership — \$8.00/U.S., \$10.00/Canada, \$15.00/Foreign for one year.

## The Lucasfilm Fan Club Logo Shirt! (L02)

Now you can proudly display that you are a member of The Lucasfilm Fan Club with our new official club logo shirt! This beautiful 50/50 blend shirt featuring the Lucasfilm Fan Club logo is available in white only. Order yours today! AVAILABLE IN ADULT SIZES: S, M, L, XL. PRICE: \$10.00

## Lucasfilm Fan Club Magazine Back Issues (L91)

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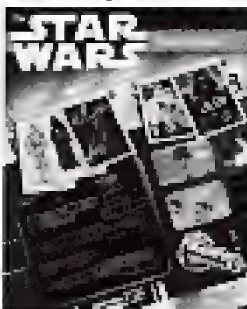
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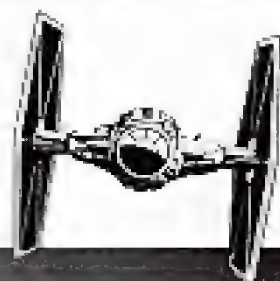
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The centuries old quest for the Holy Grail continues in the latest Indy adventure.

By Lisa Cowan

**P**rofessor Henry Jones is not the first scholar to devote his life to a personal quest for the Holy Grail. For centuries learned men, writers and adventurers have sought the secrets of this mysterious vessel. And just what sort of vessel is the Holy Grail? Today, it is generally thought of as the cup which Jesus and his disciples drank from at the Last Supper. It is also believed to be the vessel in which Joseph of Armathea caught Christ's blood as he was removed from the cross. Other legends see the Grail as the platter from which Jesus ate the Passover lamb, and not a cup at all. A noted 13th century German poet, Wolfram von Eschenbach,

claimed the Grail was a magic stone upon which God wrote messages in golden letters.

The earliest written story of the Holy Grail dates back to a northern French poet, Chretien de Troyes who is credited with starting the whole cycle of Grail Romances beginning in 1188. This was the year the Crusaders took the city of Jerusalem from the Moslem "infidels," and helps to explain the popularity of the rash of Arthurian Grail Quest stories that quickly followed Chretien's, *Perceval*. These stories greatly appealed to all who craved adventure and excitement during the age of the Crusades. The basic plot of *Perceval* or the *Le Conte du Graal* (The story of the Grail), became the prototype for all other legends that followed. Perceval is a young man raised by his widowed mother in the Welsh wilderness. She tries to shield her son from the outside world, but one day he meets a group of King Arthur's knights,

and vows to journey to Arthur's court and become a knight himself. He leaves his grieving mother and sallies forth to win valor and knighthood. Along the way, he learns the rudiments of chivalry from an older knight (who turns out to be his uncle), Gornemant, who lectures Perceval about proper manners, such as not asking others too many bothersome questions. Riding through a desolate wasteland on his way back home, Perceval comes across two fisherman, one of whom invites him to spend the night at his castle. At the castle, Perceval notes that his host *The Fisher King* or *Maimed King* is wounded in his thighs, but, mindful of his manners, says nothing about it. That evening he witnesses a strange procession. A squire enters the hall bearing a lance from the tip of which drops of blood flow. Next comes a beautiful maiden carrying a golden platter, a "grail" (Old French for Grail) that gives



off a brilliant light. Upon the platter is a single white Mass wafer. Perceval is consumed with curiosity, but remembering Gornemant's advice, he says nothing, and later goes to bed. The next morning the castle is completely deserted, and Perceval rides off, very confused. He later meets a maiden who berates him for his actions — or lack thereof — and tells him that asking about his host and the ceremony, would have cured the Fisher King (Perceval's unbeknownst cousin), and restored the realm. She tells him, "If the Fisher King is not healed, Ladies will lose their husbands, lands will be laid waste...and many knights will die." Perceval vows before Arthur's court to find the mysterious castle again, and correct his error. Thus he begins another set of adventures, but the story abruptly ends before he is successful.

*Le Conte du Graal* was Chretien's last story in a series of Arthurian poems; he died before he could finish it. Even though he is known as the founder of all subsequent Grail legends, Chretien himself claims to have used earlier sources from France and Wales. The Welsh story of *Peredur*, (found in the Welsh Mabinogian written down in the 1300's but with much earlier oral roots), and an 11th century Irish story, *The Phantom's Frenzy*, both have similarities to *Perceval*.

*Perceval* proved to be a very popular story, and rapidly spread across Europe. In an age where copyright and originality didn't matter, other writers quickly took up their quills and added their own endings and embellishments. Robert de Boron's *Joseph d'Arimathea* appeared around 1199-1200. Robert was a Burgundian priest, and his *Joseph* tells the history of the Grail from the Last Supper until the death of Joseph of Arimathea. In this story the Grail is definitely a

Christian vessel of grace. Like Chretien, Robert claims to have been working from earlier (this time Biblical) sources. The Grail, he explains, was the cup of the Last Supper. It then passed into the hands of Joseph of Arimathea, who when Jesus was removed from the cross, filled it with his Savior's blood, and it is this sacred blood that gives the Grail its powerful healing qualities. Joseph and his brother-in-law Bron then travel to England, where they found Glastonbury Abbey, the first Christian Church in England, and work many miracles. Later in the story (set hundreds of years before Arthur) Bron marries, becomes the Fisher King, and has a grandson named Perce-

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***"Not all early Grail Romances identified the Holy Grail as Christ's chalice. In the lengthy story, Parzival, the Grail is a stone with great magical powers."***

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val. Joseph has a son named Galahad. Bron is said to be derived from Bran the legendary Welsh King who was keeper of a Cauldren of Life, and was later wounded in the thighs with a poisoned spear. Thus do the legends mix and swirl in the mists.

The next French Grail Romance, composed between 1191 and 1212 is *Perlesvaus*, or *Li Hauz Livres du Graal*, The High History of the Grail. The author is anonymous, but is believed to be a Knight Templar since he makes the Templars the Guardians of the Grail. The story, like Chretien's, takes place in Arthur's time and realm. Sir Gawain is the main character, with Perceval given a lesser role. When Gawain at last

sees the Grail, it is not just a cup, but a series of changing images: a vision of Christ on the cross, a child, a king with a crown of thorns, and at the last a golden chalice that gives off a brilliant golden light.

All the early Grail Romances were primarily written for Lords and Ladies of the French Courts. Since these people valued items of great beauty, it wouldn't do to have the Holy Grail, the vessel of Our Lord, a plain unadorned cup. Leonardo da Vinci's *The Last Supper* probably comes closest to showing what the actual vessels of the feast looked like — simple pewter and glass, but the Grail of the Myths had to be something grand and wonderful, something for all to marvel at.

Between 1215 and 1235, these early Grail Romances were nearly swept aside by a massive eight volume work called *The Vulgate Cycle*, written by Cistercian monks. This series of stories forever tied the Holy Grail Quest with King Arthur and his Knights of the Round Table. This vast work, also called *The Prose Lancelot*, derived much of its material from the earlier tales. In the section called *Le Quest del Saint Graal*, Perceval was replaced by Galahad as the main quest hero. At one point, the Grail is described as the dish from which Christ ate the Passover lamb with his disciples. In other chapters, it is a vessel called the *sank-greal* and is connected with the blood of Christ.

Not all early Grail Romances identified the Holy Grail as Christ's Chalice. In the lengthy story, *Parzival*, written around 1197-1212 by the Bavarian knight and poet, Wolfram von Eschenbach, the Grail is none of the things mentioned so far, but is a stone with great magical powers. The name of the stone, *lapis exillius*, is thought to be derived from the Latin *lapis excaelis*, "stone from the hea-



vens," or *lapis elixir*, the famed Philosopher's Stone of alchemy. When Parzival comes to the castle of the Maimed King and sees this Grail, he says that it "surpasses all earthly perfection." When the company sit down to feast, "whatsoever one reached his hand for, he found it ready, in front of the Grail, food warm or food cold..." Using the Grail as a cornucopia goes back to early Welsh legends, and Wolfram borrows from Chretien de Troyes, Robert de Boron, and others as well, all the while making his version quite different, and quite complex.

One major difference is in the story's geography. Whereas most of the previous legends are set in Great Britain, *Parzival* is set in Continental Europe, albeit a very fictionalized Europe that lacks an English Channel. The Grail Castle is called Munsalvaesche, and like the evil Fortress in the movie, *Krull*, it tends to "move about," appearing at different locations, which does make seeking it out all the more difficult.

With each author's retelling, the Grail ceremony at the castle has become more elaborate, and in *Parzival*, the Grail is preceded by six lovely maidens carrying "vessels of clear glass, tall and beautifully formed in which balsam was burning sweetly." The stone Grail only shows itself "to those who have been called by name to Munsalvaesche to the Grail's company. Only one came here unbidden. That was a foolish man (Parzival) who took away sin with him, since he said not a word to the king about the distress he could see him in." The Fisher King in this story is Parzival's uncle, Anfortas. He was maimed because of a private love affair not sanctioned by the Stone Grail. For the Grail itself is the true ruler of the castle and its hosts, issuing orders in gold writing which magically appears on its dark surface. It

could be thought of as a kind of celestial FAX machine.

As in the other Grail Romances, Wolfram's intent is to show the relationship between secular man and his God, and how this fits into the complete pattern of life. The reader sees Parzival change from an ignorant, thoughtless child to a proud but merciful warrior, and finally to a noble and gracious Grail King. For in the end, Parzival is summoned back to the Grail castle to free his uncle from his suffering, and to take his place as keeper of the Grail.

The 1400's saw a resurgence of adventure seekers, and indeed the years 1420 to 1620 are known as the Age of Exploration. The next writer to take up the Quest of the Grail is perhaps the best known to western culture. Sir Thomas Malory's *Le Morte D'Arthur* was a tribute to the end of the Age of Chivalry. Written during 1446-1460, the stories were first published by William Caxton in 1485, fourteen years after Malory's death. This consummate tale of Arthurian legend has become to modern writers what Chretien



*The Grail Knight questions Indy's reasons for wanting the Holy Grail.*

In the mid-1300's the Grail Romances began to die out, partly because nearly everything else was as well — dying that is. The Crusaders had brought back something decidedly unholy from the Holy Lands — the Bubonic Plague. The traveling storytellers and minstrels who spread the Grail legends throughout the lands were no longer welcome lest they bring the dreaded Black Death with them.

de Troyes' *Perceval* was to the early 13th century writers. What Malory did was to combine, edit, re-arrange, and further muddle those earlier myths, and put them into prose form rather than long verse. He drew heavily on Robert de Boron's *Joseph*, and on the *Vulgate Cycle*.

In *Le Morte D'Arthur* the Grail first appears as a vision before all the Knights of the Round Table at Arthur's Pen-



tecostal feast. They all vow to quest for it. Those who fail are either too immature, or too sinful to achieve more than a fleeting glimpse of the sacred vessel. Lancelot sees the Grail, or Sangreal as Malory calls it, only as a glowing image covered in red samite. Because of his

realm of Logres (England) because the people are no longer worthy of it, but that Galahad, Percivale and Bors should take a ship to the city of Sarras where "you shall see it even more clearly than you have seen it today..."

After Galahad heals the Maimed King with blood from the spear, he and his companions ride for three days to the coast and board a ship in which they find the Grail on a silver table. Sea winds carry them East to the fictional city of Sarras, where Galahad becomes King and keeper of the Sangreal. When years later, the

immortal Galahad asks to be allowed to die, God grants his wish, taking his soul, and the Holy Grail up into heaven. Percivale and Bors sadly bury the body of their Brother Knight. Percivale becomes a hermit and a holy man. When he dies, Sir Bors buries him next to Galahad, and then returns to Arthur's Court. There he recounts his tale to Arthur's scribes, who write "The Book of the Holy Grail," and place it in the library at Salisbury.

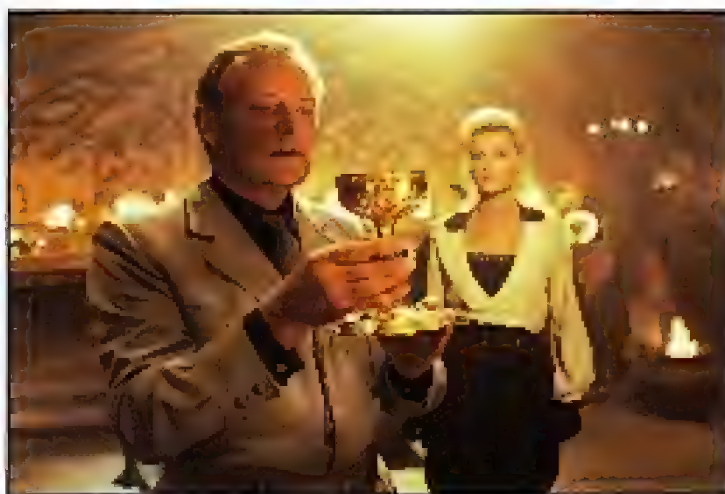
Since the 1400's, many versions of *Le Morte D'Arthur* have been printed and also made into films, John Boorman's *Excalibur* being just one example. In 1842 Alfred, Lord Tennyson, rewrote Malory's works into verse entitled *Morte d'Arthur*,

and later included the poem with his larger work, *Idylls of the King*, (1885). His title, *Morte d'Arthur* (The Death of Arthur) is commonly used today as the title of Malory's book. Tennyson's version, though much abridged, is basically similar to Malory's, except for the look of the Grail, which is a crystal bowl that often gives off a radiant crimson light.

One would think the writers of the Grail myths could eventually come to a consensus on the look of the Grail, but no. The same year in which Tennyson's *Idylls of the King* was published, German composer Richard Wagner's opera *Parsifal* was completed. In *Parsifal* the Grail is once again a golden chalice, now studded with gems, and Parsifal is once again the hero. Wagner gives his hero a dual mission, not just to seek the Grail, but to rescue the Holy Spear of Amfortas — the opera's Fisher King — from the clutches of Klingsor, an evil magician. Klingsor is using the spear for black magic, and has put a spell on Amfortas' love, Kundry. She lures Parsifal to Klingsor's castle where the magician appears on the ram-

sins, he is not worthy enough to see the Sangreal uncovered. Conversely, when the virtuous Galahad sees the Grail in all its holiness, a vision of Jesus arises from it, and says, "Son, do you know what I hold betwixt my hands? This is the holy dish wherein I ate lamb on Sher-Thursday (the night before the Crucifixion)."

Sir Galahad sees this vision in Castle Carbonek, where he is soon joined by Sir Percivale and Sir Bors. At a holy feast, the Maimed King is brought in. He is pleased to see Galahad for he knows this is the knight who will heal him. Next appear four angels from heaven with an old man dressed as a bishop. When he sits at a silver table bearing the Grail, letters appear on his forehead proclaiming him to be Joseph of Arimathea. Other angels appear bearing candles and the spear that drips blood, which is set upright on the Holy Grail. Following a Mass ceremony, the figure of Jesus arises from the Grail and speaks to Galahad. Jesus says that he is removing the Grail from the



Above: Walter Donovan drinks from the false grail.



Above: Indiana Jones holds on for his life in the Grail Temple during his last crusade for the "cup of a carpenter" — the Holy Grail.

parts and flings the spear at Parsifal with deadly accuracy. However, the spear stops in mid-air above the holy knight, who takes it and uses it with his sword to make the sign of the

(Continued on Page 12)





## By John S. Davis

A few years back, thousands of ghosts and ghouls went on a rampage through New York City. And if it hadn't been for the Ghostbusters, they'd still be running wild today. But now something strange has happened; somehow these ghostly creatures have been unleashed once again. Yet, nobody knows how or why. But don't worry, our favorite ghost hunters are on the case in their new adventure, *Ghostbusters II*.

But how are these spiritual manifestations created? Over the years, people have come up with a great number of theories, but they're all wrong. In truth, special effects man Richard Edlund originally created these creatures, and for the second round of ghostly mayhem, the job of creature makeup effects supervisor fell to Tim Lawrence of Industrial Light and Magic.

According to Lawrence, the making of these creatures began with lines on a page. Then based upon the description of the monsters within the script, a conceptual artist made a series of sketches for the creatures that were to appear in the film. Once a two-dimensional design was approved, Tim Lawrence stepped in and did the physical design on it to make the concept into miniature three-dimensional clay statues. For the character of Slimer, that hungry green apparition who appears in both *Ghostbusters* and *Ghostbusters II*, four of these miniature statues were made: a trio showing three stages of emotion and one with a neutral expression, which was later scaled up to a full-sized sculpture.

"There's a temptation, a lot of times with a character, to sculpt a lot of expression into the clay," says Lawrence. "That limits you later on when you try to pull it around and make it do more stuff. The more neutral the expression is, the bigger range that face has. It's got a better chance of going from happy to sad to anxious to mean to grumpy. It can do a lot of different things if it's got room on all sides of its basic expression."

Unfortunately, it typically takes more than one sculpture of a creature to get the full range of expression desired. But on *Ghostbusters II*, that wasn't possible. "If there's time, it's always nice to have a chance to go back and try some different stuff but we didn't have time on this," states Lawrence. "It was a best-guess situation. So we did one sculpture of Slimer, went with it and it gave us an awful lot."

In *Ghostbusters II*, as well as other films, creature complexity ranges from very simple to intricate. With this in mind, many people may wrongly assume that the longer a creature remains on screen, the more complex it needs to be. Actually, the factor that largely determines complexity is what the character must do in the film. "It depends on what you want it to do," explains Lawrence. "If it's essentially the same thing all the time, it doesn't have to be that complicated. If it's got to go through a range of action and expres-

sion, then it's got to be more complicated."

When the sculpture of Slimer was completed, he was sent to another department where a mold was made. At this stage, Lawrence had to determine the thicknesses of the flesh on each area of Slimer's face. Also, at this time, the location and size of the creature's internal mechanisms were determined and fitted into place. These mechanisms are the eyes and other working parts that control its facial movements. From here Slimer was taken to the final stage for a creature under construction — the paint room.

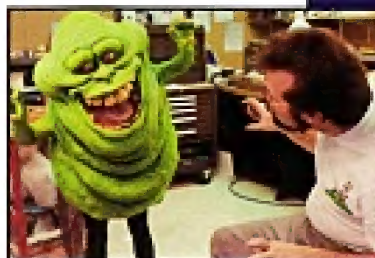
Yet the time it takes to make a creature like Slimer or any other creature for that matter varies widely. There is no set rule that says a creature must take a particular amount of time to be made from concept to final product. So the rule of thumb is: there is none.

"Slimer is a very odd character in that he started out life as one scene in the new movie and then got completely cut out of the film," states Lawrence. "He just wasn't there anymore. Then he kept getting added back into the movie a scene at a time.

So by this time, even as recently as last week, they're adding new scenes for him. Now he's got this incredible range of stuff he has to do, which makes it impossible to design a character to do stuff when you don't get story boards until the last minute. So he was this evolutionary character all the way through. He has wound up becoming a major acting character in the same line as, say, Audrey II from *Little Shop of Horrors* or No. 5 from *Short Circuit*. All of those characters were the only characters in the movie and they all had between one to two years to develop and lots and lots of money. And we had eight weeks and essentially no money for something like that. There was a lot of stuff I wasn't able to do like lighting dummies, duplicate heads or additional bodies. We had to make one body that could do as much as we could make it do and we were pretty successful with that. It's not an ultimate character or anything of that nature, but it's pretty good for what it is."

(Several months after this interview was completed, Lawrence said Slimer's role had been considerably trimmed and some of the scenes that he and his crew had shot were simply cut from the movie to "enhance the newest concept of the film.")

For Tim Lawrence, the actual construction of Slimer and the rest of the ghostly creatures in *Ghostbusters II* is of secondary importance. When it comes right down to it, the appearance of these creatures on screen is his primary concern. "The most interesting part of this for me is getting a performance out of a chunk of rubber because that's ultimately what's up on screen. It doesn't matter



Above & Left: ILM's work on the ghost named Slimer.

how pretty the mechanics are or how wonderful the molds or sculptures are — what ultimately happens, especially if it's a character, is its performance on screen. That's what I'm most interested in."

In addition to his work as creature makeup effects supervisor, Lawrence, who has a background as a puppeteer, was able to act as director for the creatures and their performances. "It's different everytime," he says. "It's different if you just have one person in the costume by himself than if you have one person in the costume plus seven other people controlling the face or a group of people underneath a hand puppet. It's different everytime, so you establish different ways of getting the performance."

If there was anything that made the creatures for *Ghostbusters II* a great problem and challenge it would have to be the short length of time Lawrence and his crew had to complete the work. "That was the biggest problem we had on everything. It affected materials, where we could get them and how long we would have for construction. If you're building eight things at once, you don't have time for any mistakes. We were always fighting the schedule.

"Every step of the way has got its own special problems. Every single show," says Lawrence, emphasizing the point. "We're not recreating anything; it's different things from the ground up every time." ■



# HOLY GRAIL

(Continued from Page 10)

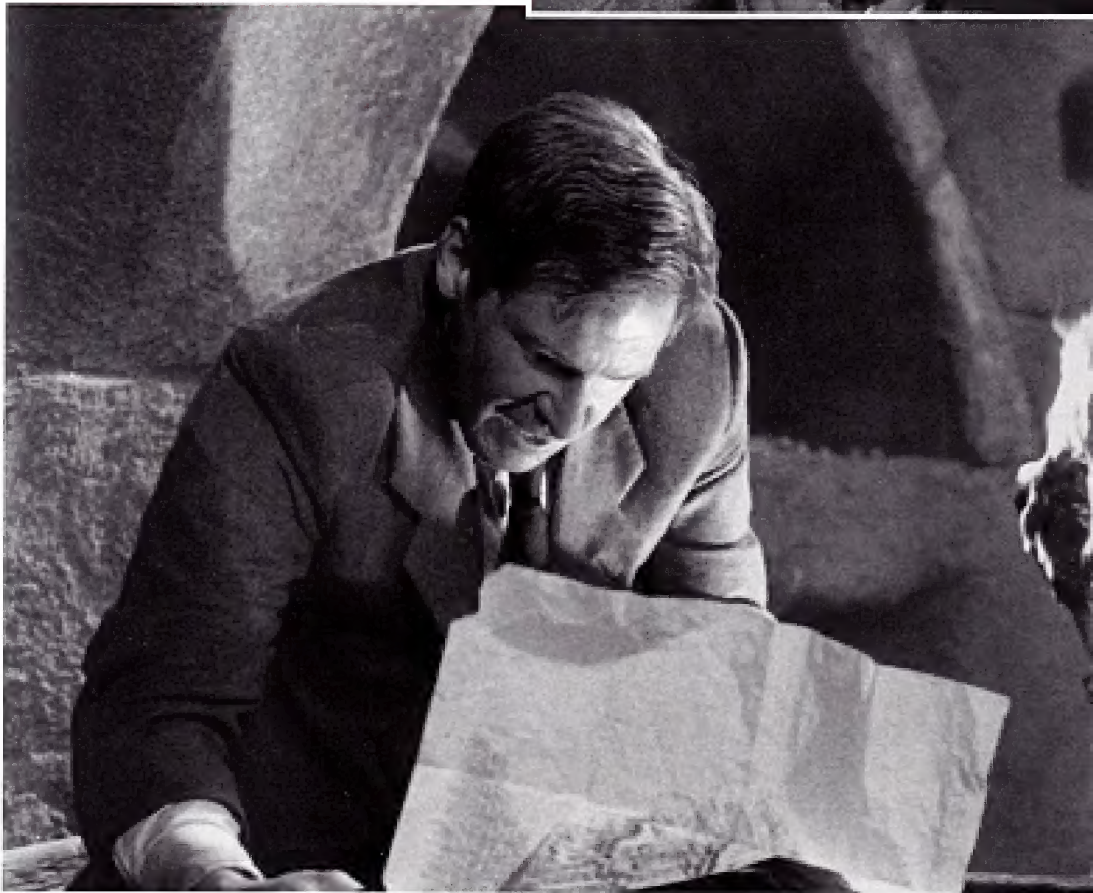
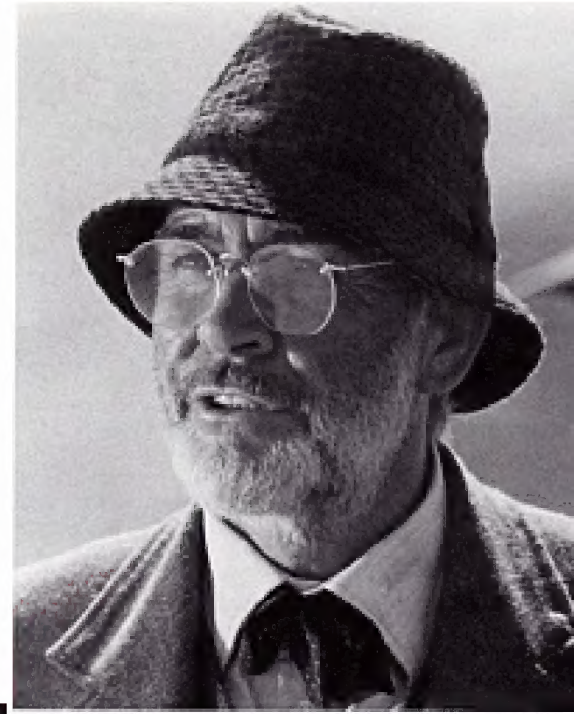
cross. A great earthquake follows, Klingsor's magic garden withers, and the evil wizard fades away, his powers broken. Parsifal and Kundry return to Amfortas, who is cured by placing the spear head on his wounds, and Parsifal becomes the new Grail King.

This Holy Spear has accompanied the Grail throughout the centuries, usually playing a minor role. It is said to be the spear that a Roman soldier, Longinus, used to pierce Christ's side at the Crucifixion. The Spear of Longinus, as it became known, completely obsessed Adolf Hitler. Hitler was always interested in myth, magic and the occult, and Wolfram's book and Wagner's opera made tremendous impressions on him. While living in Vienna in the 1920's, Hitler came across an ancient spear on display in the Hofburg Treasure House Museum (where it still is today). The spear was said to be the infamous Spear of Longinus, and Hitler vowed to own it, even though he was only an impoverished watercolor painter at the time. Once *Der Fuhrer* did possess the artifact, which he believed made him totally invincible, he sent members of his SS searching throughout Europe for the Holy Grail.

Throughout history, many people besides Hitler believed the Grail to be an actual relic, capable of being located, somewhere. Because of the many myths surrounding the Holy vessel, Hitler's dreaded SS had many places in which to look, although surprisingly, there is no record of them sneaking into Great Britain to hunt for it. The South of France was a popular location, especially around the ancient ruins of Renne-Le-

Chateau where the SS made several excavations. This location in the Pyrenees, steeped in Roman Cathar and Templar myths, had drawn treasure hunters for years. Hitler's men also looked into 4th century legends that Mary Magdalen, fleeing the Holy Land, had taken the Grail to Marseilles.

**Right: Professor Henry Jones — who has devoted his life to the search for the Holy Grail. Below: Indy finds an important clue about the location of the Holy Grail under the city of Venice, Italy.**



In the 15th century, King Rene d'Anjou collected hundreds of "Grail cups" from the area. He must have figured if he collected enough of them, he'd eventually find the "real one."

However, Dr. Jones could have easily pointed out, that all these people were looking for the Grail in all the wrong places, and for all the wrong

reasons. The Quest for the Holy Grail was never a search for "the cup of a carpenter," or a relic of power, but a holy quest for virtue, a quest of healing, of compassion. It was an inner journey to discover a higher understanding of one's beliefs, one's self, and — in the case of Henry and Indiana Jones — a crusade to find each other. ■



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Sept. 1-4 — Lansing, MI. **PRETTY GOOD CONVENTION**. For more info write: Karen River, 2300 Knob Hill Dr. #3-16, Okemos, MI 48864.

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Sept. 4-10 — USSR — **SOCCON**. For more info write: USSR-327000, Nikolaev, ul. Admiral Makarov 58-24, Kurits, Leonid Isidorovich.

Sept. 7-10 — Toulon, FRANCE. **CONVENTION FRANCAISE DE SCIENCE FICTION**. For more info write: Jean-Pierre Moumon, La Magali, Chemin Calabro, 63160 La Vallette, FRANCE.

Sept. 8-9 — Dallas, TX. **AUSTIN FANTASY FAIR**. For more info write or call: Bulldog Productions, PO Box 820488, Dallas, TX 75382; (214) 349-3367.

Sept. 8-10 — Melbourne, AUSTRALIA. **STARWALKING CONVENTION**. For more info write or call: Star Walking, Inc., PO Box 118, Springvale 3171, VI AUSTRALIA; (03) 288-5378.

Sept. 9 — Manchester, ENGLAND. **MANCHESTER COMIC/SF & FANTASY FILM FAIR**. For more info write: Fantasy World, 10 Market Sq, Arcade, Hanley, Stoke-on-Trent, Staffs ST1 1NU, ENGLAND.

Sept. 9-10 — Baltimore, MD. **FANEX 3**. For more info write or call: FANEX, Box 6220, Baltimore, MD 21206; (301) 665-1196.

Mid-Sept. — USSR — **SOVIET-AMERICAN SF FANS MEETING**. For more info write: USSR-252156, Kiev, ul. Kurchatov 18-287, Sidiuk, Boris Vasilievich.

Sept. 16-17 — Dallas, TX. **Colony Park Hotel**, Creation Convention with guest Michelle Nichols. For more info call Creation at: (516) SHOWMAN.

Sept. 22-24 — Ottawa, CANADA. **Boreal 11**. For more info write: Jean-Louis Trudel, 410-2020 Jasmina, Gloucester, ON K1J 8K5, CANADA.

Sept. 22-24 — Columbus, OH. **NORTH AMERICAN TIME FESTIVAL**. For more info write or call: Timelords of the Miami Valley, 687 E. Church St., Urbana, OH 43076; (513) 853-7173.

Sept. 23-30 — USSR — **NOVOCON**. For more info write: USSR-350062, Krasnodar, PO Box 933, Petrenko, Anatoly Ivanovich OR USSR-35020, Krasnodar, ul. Dzerzhinsky 11-89, Liventsov, Alexandr Vladislav.

Sept. 23-24 — Fargo, ND. **VALLEY CON 14**. For more info write or call: Tony Tilton, PO Box 7202, Fargo, ND 58108; (701) 232-1954.

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Sept. 29-Oct. 1 — Canberra, AUSTRALIA. **CIRCULATION IV**. For more info write: Circulation IV, Box 47 Civic Square, Canberra ACT 2608, AUSTRALIA.

Sept. 30-Oct. 1 — San Antonio, TX. **Gunter Hotel**, Creation Convention with guest Marina Sirtis. For more info call Creation at: (516) SHOWMAN.

Sept. 30-Oct. 1 — Manhattan, NY. **Penta Hotel**, Creation Salutes Star Trek with eight Star Trek guests (including Walter Koenig, James Doohan, Nichelle Nichols, and George Takei). For more info call Creation at: (516) SHOWMAN.

Oct. 6-8 — Hamburg, W. GERMANY. **CON-COURSE** with guests Richard Arnold, K.E. Ludwig, H.G. Francis. For more info send to IRC's and an SAE to: Dagmar Trutzel, Winterhudenweg 67, 2000 Hamburg 78, W. GERMANY.

Oct. 6-8 — Banff, CANADA. **BANFFCON**. For more info write: Ed/Norma Beauregard, 4760 Blundell Rd., Richmond, BC, V7C 1G9 CANADA.

Oct. 6-8 — Atlanta, GA. **DRAGON CON**. For more info write or call: Ed Kramer, PO Box 47696, Atlanta, GA 30362; (404) 921-7148.

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Oct. 7-8 Fresno, CA. **Fresno Convention Center**, Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

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Oct. 13-15 — Austin, TX. **ARMADILLO CON 11**. For more info write or call: Armadillocon 11, PO Box 9612, Austin, TX 78766; (512) 835-9304.

Oct. 13-15 — Evansville, IN. **CONTACT 7**. For more info write: ESFA, PO Box 3894, Evansville, IN 47737.

Oct. 13-15 — Coralville, IA. **ICON**. For more info write: SF League of Iowa Students, PO Box 525, Iowa City, IA 52244.

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Oct. 14-15 — Detroit, MI. **Dearborn Civic Center**, Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

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Oct. 14-15 — New Haven, CT. **Park Plaza Hotel**, Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

Oct. 20-22 — Tampa, FL. **NECRONOMICON '89**. For more info write or call: Necronomicon '89, PO Box 2076, Riverview, FL 33569; (813) 677-6347.

Oct. 21-22 — Minneapolis, MN. **Days Inn Airport**, Creation Convention with guests Nichelle Nichols and author Diane Carey. For more info call Creation at: (516) SHOWMAN.

Oct. 27-29 — Denver, CO. **MILEHI CON**. For more info write or call: Mile Hi Con, PO Box 27074, Denver, CO 80227; (303) 936-4092.

Oct. 27-29 — Seattle, WA. **WORLD FANTASY CONVENTION '89**. For more info write: World Fantasy Convention '89, PO Box 31815, Seattle, WA 98103.

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